# IS VELASQUEZ THE GREATEST OF ALL PAINTERS?

# The Master Was a Magician of Paint. Yet Other Painters Surpassed Him in Certain Phases of Art

fellow Velasques that got \$1,000,000 for portrait at Madrid.
100 of his pictures? This was followed In April, 1623, Ve fellow Velasques that got \$1,000,000 for your of his pictures?" This was followed by a second question, though from another source: "Is Velasques the greatest to the Spanish capital. There he won the friendship of Don Juan Fonsecs, painter of them all? Professor S, says he is. We should very much like to mow, as Millburg (N. C.) is split up into Olivares. Of this nothing came for the two factions, one upholding the pro-fesor, the other fighting for Alma. Tadema." What is one to say when Millburg is divided on such a profound sethetic question? We are of the opinion that there is no such thing as "the greatest painter." Its all a matter of style, and painter." Its all a matter of style, and there are many styles. Certainly Velasmighty personality. The two examples "painter fellow" has been dead his name, following in this his biographer

Sir Walter Armstrong gives the date tureliano de Bereute, the principal authority on the life and works of Velasquez, gives the above date as the baptismal There has been some dispute as to the date, but the registration of his baptism on that day in the parish of San Pedro is still extant. His father was Juan Rodriguez da Silva, his mother eronima Velasquez, so that the painter ought rather to have been known as respondence, but however that may the beginning of the sixteenth century. The young Diego was intended by his parents for some liberal profession, was aught Latin, was introduced to bellesettres and even to philosophy. After a time, however, he began to show such an unmistakable leaning toward art that he was placed as a pupil with Francisco Harrara the elder, whose brutal manners are said to have driven the boy away. after but a short probation, to the studio

#### Becomes Court Painter.

In his "Arte de la Pintura" Pacheco ducation. His assertions must, however, be taken with some reserve, for the mature art of Velasques has vastly more on with the rough but painterlike rigor of Herrers than with the cold simidity of the other Francisco. Whether the lad stayed longer with his first master ition declares or not, a comparison of their work leaves no room for doubt as to the strong and permanent nfluence of Herrera's example. The infuence of a third master has been said to count for something. This was Luis Tristan da Toledo, a pupil of El Greco. On him, however, no great stress need he painted the "Water Carrier" of Apsley

Sust as we expected, an inquiry has eight days to the grave. She seems to hached us couched in the following have been something of an artist herself, for she holds a canvas in her hand in her

moment, and the painter returned to Seville. In the first months of 1628, however, he received a letter, through Fon-seca, from Olivares calling him back and enclosing a sum of fifty ducate to defray expenses. He at once set out for Madrid, taking his wife and his father-in-law with him. Within a few days of his quez was a magician of paint, without arrival he began and finished a portrait of Fonceoa, which was carried to the palgracious line of Raphael or Michelangelo's ace and shown to the King. Philip IV. at once named him the painter of his house ny Velasquez now the property of Mr. hold, with a salary of 20 ducats a month, Altman were no doubt paid for with a and commanded him to begin a portrait big check, but there is a lot of money of the royal person. Some time had to in the world and very few masterpieces elapse before this portrait was finished, by the Spaniard. Hence Mr. Altman for during the summer of 1623 the King will not regret his purchase and America was greatly occupied with the entertains all the richer. As to the identity of ment of the Prince of Wales and his Velacquez, it would not be amiss to say friend "Steenie," who were present on their famous tour in search of a wife. several years, and he didn't die rich at hat. Let us talk of him at length. We portrait of Charles—it has not been identified. In the autumn of 1623 Philip's portrait. trait was finished, and his delight in it was such that he granted the painter a monopoly in the royal features and, it is said, ordered previous portraits (by the Carducci, Angelo Nardi and others) to be removed from the palace.

#### Velasquez's Italian Visit. In August, 1628, Rubens arr ved at

quez was finishing his picture of

the Bebedores. According to Pacheco

the two painters had been in cor-

Silva than by the name he has rendered be, both natural inclination and the exfamous. The Silvas were of gentle press commands of Olivares led the Span-Portuguese origin, but had been settled in the capital of Andalusia ever since Fleming. During nine months the two men lived in close intimacy, and the influence of the elder (Rubens was now 51 years of age) must have had its effect upon his companion. In the work of Velasquez no direct echo from Rubens can be traced, but it was by his new friend's advice that the Spanish painter made his first journey into Italy. He set out on June 29, 1629, sailing from Barcelona in the same ship as Don Ambrosio Spinola, the victor of Breda, and taking his faithful slave Pareja with him. Olivares gave him 200 ducats for his journey, a gold medallion of the King and many letters of recommendation.

The first city is which Valence may be attractive and admirable. As a painter him the duties of this office must have demanded a large part of his time, and this may in some degree account for his art of our time than any other "old master," and so his pictures are held in higher and laims nearly all the glory of his pupil's The first city in which Velasquez made a stay was Venice. The pacific character of his visit had been notified to the State inquisitors before his arrival by the Venetian Ambassador at Madrid. There he copied Tintoretto's "Crucifixion" and copied Tintoretto's " "Last Supper." From Venice he went to Rome by way of Ferrara, Bologna and Loretto. At Rome he remained of dwarfs, fools and other eccentric memfor a whole year. Thanks to the influence of the Count Monterey, at that time in the same gallery. In 1646 died the Philip's Ambassador to the Vatican, infante. Don Baltasar Carlos, and in he was assigned a lodging in the Villa 1647 Velasquez painted the Surrender of Medicis. Thence, after a stay of two months, he was driven by fever to take the finest purely historic picture in the refuge in the Spanish Embassy. His world. Velasquez went to Naples, where he was second voyage was to collect pictures and the completion of the picture, and that figuring in Rome in company with the de

Velasquez finished a portrait of Don Baltasar Carlos at the age of 2 and provided a sketch of the equestrian statue of Philip which was afterward modelled by Pietro Tacca at Florence and now stands before the royal palace at Madrid. The sketch hangs in the Uffini. In 1684, on the occasion of his daughter Francisca's marriage to Juan Bautista del Mazo Martinez, Velasquez was permitted to hand down his court appointment to his son-in-law and was himself named an ayuda da guarda ropa without salary.

#### Years of Great Pictures.

Between this time and 1648 the story of Velasquez is contained in the chrono logical list of his pictures. In the last week of 1687 he is said to have painted Marie de Rohan, Duchesse de Chevreuse perhaps in the male costume in which she fled from France. In 1688, probably he painted the Crucified Christ (Madrid

Dorie Pamphili palace, is one of the finest works of Velasques. Among other por-traits painted during his stay were those of Donna Olympia Maldachini, of Flaminia Triunfi, of Girolanno Bibaldo, and of various chamberlains and other servants for his journey homeward. He sent his affairs were found, or at least declared collections off to the care of the Spanish to be in disorder. The Spanish Treasur

### A Knight of Santiago.

more than a year. Innocent X., Giovanni Battista Pamphili by birth, was the reigning pontiff, and his portrait, now in the law Mazo and one José da Villarael, he prepared lodgings for the court along the whole route to the Castle of Fontareisland. During the ceremonies co with the marriage he acquitted himself admirably, but the fatigue of it all was of the Pope. All these, says Palomino, were painted with those long handed tools which have since been known as Velasquez which have since been known as Velasquez coveries he finally sank and died on brushes. In the early months of 1651 the painter still lingered in Italy, but a letter from his friend Fernando Ruiz de Conwife, Juana Pacheco, but she followed treras, hinting at Philip's impatience for him to the grave on the 1sth of the his return, led him to make preparations same month. After his death the painter's Vicercy at Naples and embarked at claimed a sum of about 1,280,000 mara-Gence for Barcelona, where he landed in vedis from his estate and laid an embarge upon his effects. Six years later this was taken off on the payment by his son-in-law Mazo of half that sum, the re-

he painted the Crucified Christ (Madrid
Gallery), as to which Sir William Stirling
Maxwell was in error in supposing it to
Maxwell was in error in supposing it to
named Aposentador Mayor, or Grand
have been carried off to France by Joseph
Marshal of the Palace of Philip. During
Bonaparte or some of his generals. In

On February 16, 1652, Velasquez was
maining half being remitted as tue by
the treasury for arrears of pay to the
is always faultless. This faculty, which
king's Aposentador. As a man Velasthe eight years of life which remained to
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# company with two assistants, his son-in-law Mazo and one José da Villarael. Scarcely Possible to Grant the Title "The Greatest Painter" to Any Artist---All a Matter of Style

ecomplished draughteman.

liest works, such as the "Adoration of the Magi" and the "Water Carrier of the poverty of his imagination prevented two canvases revealed his precocious personages of his paintings display, and few have been able to attain them without falling into affectation. In his rendering of the outline of figures he has wisely chosen to do away with all useless details and to select only the purely essential for the realisation of the work.

#### Not Great as a Colorist.

As for the other qualities, they are so wisely balanced that no one prevails to the detriment of the others; natura ! simplicity of composition, harmony of coloring, lifelike but always majestic expression in the faces, exquisite taste in arrangement, everything is balanced in the happiest manner, and the apogee of art is thus attained.

Velasques cannot be placed among the great colorists in the strict sense of the word. An eminent critic of Spanish art has said that "Velasquez would be very inferior to what he is in reality if he had mediary works which we have already the coloring of Rubens, Rubens's coloring is conventional, and the principal char-acteristic of Velasques, that which consti-tutes the essence of his genius, that in which he is superior to all other painters, is his sincerity." This remark might be applied not only to Rubens but also to other masters who shine by the richness and intensity of their coloring. Velasques never had a very brilliant palette; he only used the colors necessary for those sub-dued tones in which all the gray tints are combined. He thus obtained, thanks to the skill with which the relative values of the different colors were determined, harmonies of the highest distinction.

Another of the most noticeable of the characteristics of Velasques, as of all great artists, in his independence. He was altogether a development from within, for we are unable to attribute any great to his great masters, Herrera and Pacheco. He frequented Herrera's studio only during a few months of his boyhood, and besides, nothing is more opposed to the cold and ill digested classicism with which the writings of Pacheco are impregnated dinary artist to those which Velasques

already possessed.

This independence, this knowledge of his powers, was the reason which led Velasquez never to attempt large deco-

respecting the truth, seeks the ideal expression suitable to each of the types represented, a proceeding which is purely classic and purely Greek. The "Water tensity; there is never any uncertainty in his works. He was never weak and very seldom careless. Lucien Solvay says a similar tendency on the master's part to rise from the purely realistic interpretation of the individual to the generic and the physics nomist which were interpretation. tation of the individual to the generic and the physiognomist which were inter-expression of character. Velasquez mittent with other artists never abanwould not have been able to attain such doned Velasquez for an instant; he did a high idealization if he had not been an not know what fatigue, the parent of coomplished draughtsman.

That is his most striking gift. We of perfection, the conscientiousness and nave already observed it in the presence of each of his masterpieces; the drawing is always faulties. This faculty, which is so difficult and so tedious of acquisition, was, so to may natural to him faculty in the presence of perfection, the conscientiousness and oare with which the accessories as well as the principal parts of his pictures are rendered contributed also to limit his production.

#### Greatness of Velasquez.

Seville, as in his latest productions. Now.

Velasques was not 24 years old when these two canyasses revealed his precocious with many artists, he was thus saved mastery of drawing. By his personal style of interpreting nature he stands out from among the great masters and from among his equals and most clever imitators. Nobody has surpassed him in the stability and aplomb which all the traces of decadence to be seen at any epoch of his life. He exercised his art like a veritable ministry; never once during his whole artistic career did he triffe mere impressions nor daubs; not even sketches for his pictures. Those attributed to him of "Las Lancas" and "Las Meninas" are not by his hand. In his time imitations were made of his style. In our days the clever pasticheur of the sketches and even of the paintings of Goya, Eugenio Lucas, whose works are attributed to Goya in many collections and even museums, tried also to imitate Velasquez, but these badly designed imitations, verging on caricature, have deceived nobody.

His progress was slow but continuous.
This becomes evident on studying his three famous manners, so sharply defined, which are evolutionary phases uniting the interpointed out. There is no more transsurprising results. Each of the manners of Velasques has its special correspond-ing technique. We have seen that these differences arise especially from the fact that the paint, which is very thick in the earlier pictures, gets more and more fluid his last works some parts appear as if painted in water color, only the head and hands being thickly painted. "The Dwarf," "Don Juan de Austria" and the "Hermits" are painted in this style. This method, doubtless, en abled Velasquez to paint very rapidly; but, on the other hand, the master was never satisfied with his first idea; in order to be convinced of this it is only necessary to examine the greater part of his canvases, and among others the two compositions just referred to, which are reckoned among the mastertouches will be observed in them. His work is always expressive and faithful: he used round brushes and nothing indicates the use of flat brushes.

fuence. Besides, the glazings of Velas-quez were always applied on a ground prepared with oil; for as we have already stated, in spite of his predilection for the Venetian masters and the copies he made of them, he never changed his method, and never attempted painting with the rative painting, for which he did not feel himself suited. Thus it is that when he had to deal with the decoration of the great rooms of the Alossar and Buen Betire he undertook himself to go to Italy



A CANAL IN OLD BRUGES. After canvas by W. Elmer Schofield. Now on exhibition at the Louis Katz Galleries.

in the same gallery. In 1646 died the infante, Don Baltasar Carlos, and in Breds, the famous "Las Lanzas," perhaps

vares. He was accompanied into obscur- mary manner which marks his final period. esteem in modern schools of art than story which ascribes the red cross on the of whom many pictures ascribed to the painter's breast to Philip himself ought master were painted. rightly to be told in connection with the certainly authentic sketch at Kingston Lacy. In that sketch the red cross is

it was not until 1659 that Velasquez was Francisco de Burgos, Tomas de Aguiar received into the order of Santiago. The and Antonio Puga, by one or the other

# Characteristics of His Art.

Velagouez has said Bereute represented roughly indicated by a hand which is not the naturalistic tendency of his race than the style of Velasquez. From his that of Velasquez, although the paint is with as much constancy of purpose as travels and study he assimilated only on him, however, no great stress need that of Velasquez in the spanish and the laid. The true masters of Velasquez in making studies from the like Ribera or Zurbaran, went furthest from nature with a determined sincerity which has not been surpassed. Huge in the spanish and he travelled in the spanish and the did those of his contemporaries, who, like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the did those of his contemporaries, who, like Ribera or Zurbaran, went furthest of the interval between the like Ribera or Zurbaran, went furthest of the did those of his contemporaries, who, like Ribera or Zurbaran, went furthest of the interval between the which has not been surplement to delive the "Forge of Vulcan," now in the Museo of Nazera, who was on his way to receive introduced exist to prove how frankly the "Joseph's Coat," at the endeavored to realize the actual look the Escorial. Toward the end of 1630 and of Austria. The main object of this graceful act was done some time after fouring in Roma in company with the deennobled it, and thus attained the level the guest of the Spanish Viceroy, the casts from the antique for the Alcazar the deliberate Spaniards took their time cadent productions of the seventeenth House and the "Adoration of the Kings" Duke of Alcala, and where he struck up and for the proposed Academy of Fine over that verification of the artist's century, evokes to the great surprise rative painting, for which he did not feel of the Madrid Museum, and in each of these the power given by such studies is conspicuous.

In 1818, when he was not yet 19, Velazure quez married Pacheco's daughter Juana.

Thisteen months afterward she here. In 1819, when he was not yet 19, Velasques married Pacheco's daughter Juana.

Thirteen months afterward she bore
him a daughter, Francisca, and two years
him a daughter, Francisca, and two years
has been she spanish capital. Delighted to have
him a daughter, Ignacia,
him she was not yet 19, Velasques married Pacheco's daughter Juana.

Thirteen months afterward she bore
him a daughter, Francisca, and two years
him a daughter, Francisca, and two years
him she spanish capital. Delighted to have
him self of the Spanish capital. Delighted to have
him self of the Spanish capital. Delighted to have
and Rome. From Rome he passed on almost immediately to Naples, where he
painter Misco Marrines and the mother
for many children. The wedded life of
from the Misco Martines and the mother
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from the Misco Martines and the mother
hair developed the Martines
from the Valencian master which now hang at
the Val

# ART NOTES

Elsewhere on this page may be found reproduction from one of W. Elmer Schofield's characteristic paintings. The canas in question may be seen at the Louis Katz art galleries, where, beginning tomorrow, is an important one man show of Mr. Schofield's work. The catalogue contains a capital appreciation of Schofield's art by Arthur Hoeber, a brother

Robert Reid announces a summer class for a limited number of out of door figure for a limited number of out of door figure paintings during June, July and August.

The Futurists smeer at the Fauves, the Full particulars may be obtained from Miss Marian Margaret Kerr at the Art the revolting clans. Yet they, advanced Students League.

The Italian Futurists have raided Lonion and are showing their extraordinary studies of simultaneous rhythms, moon-light in motion, viscera and purple calyxes at the Sackville galleries. The bold and resounding preface of the fulgurant Mari-nette-Herring, the poet with the emotional nostrils and the incendiary pen, is printed has come to that) of the pictures by Boccion, Held, Nazimova and Marie Doro, but largely of a vivid imagination and in a shower and you say: "Aye, but it is a haunted tancer." Then you go over to see Alfred Stieglitz at the Photo-Secession Gallery and wrangle with him till far into the night. one item, however, in the programme of the Futurists commends itself to us. i. e., we demand for ten years the total suppression of the nude in painting. The artistic Black Hand committee that signed the above pronunciamento hastened to add that the nude is not immoral in their eyes, but only monotonous. To this we fully subscribe. The female figure, elongated, ill formed, falsified, has become an entitle of commerce. There is enough going on at the Knoedler don:

There is enough going on at the Knoedler don:

An palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace this week to keep a lover of art palace

enjoy the illusion of slim woman.

But a splendid thing if the academic nude could be banished to the studios. The sun dappled maid in the boskage is a veritable nuisance at exhibitions. We prefer still life to her and her tallow skinned bounds; sisters.

We propose to go them one better. How about a school of Projectilism? What in the name of Kenyon Cox is Projectilism? a high order of pictorial imagination to resounding preface of the fulgurant Marinette-Herring, the poet with the emotional nostrils and the incendiary pen, is printed with the analytical programme (yes, it has come to that) of the pictures by Boccion. everin, Russolo, Carru and Balla. We as a painter; you must be a poet born as well as made—like young George Viereck; you The Haunting Dancer" by Severin. Fancy, arts penned behind your burning brow you art you can, a composite portrait of Anna Held, Nazimova and Marie Doro, but largely vas. You may wish for a marine, a figure vas. composition, in allegory, a view of your soul after meeting many, many book beers, eyebrows and perfectly ladylike reputa-tions, the picture coalesces in your skull and you say: "Ave, but it is a hourself upon a canvas. The beauty of the scheme is that the same canvas can serve us a background for a thousand persons. You project the picture you have elaborately compose

Shiny, yellow, smeary, limbs with lard bladders, purely conventional—for shock- ling as it may sound, women are seldom what they seem to be on canvases by Cabladie, lienner, Bouguereau, Lord Leighton, Lefebyre and other purveyors of sentimen.

The father of Futurism—and Goya are in one gallery, for access to which a small fee of admiralty and on Saturday evening, May 6, 1881, he gave a party at his official residence. The Duke and Duchess of Edinburgh were among highly decorative pictures that caused a sensation in Philadelphia at the Pennsylvania Academy show. Charles Hoffhaus after dinner.

either at the Prado or even in Toledo. This ladies who believe that when they get the particularly applies to the Goyas. The vote they too will be transformed into shaar has hung this week in his galleries great portrait by Greco of Cardinal Don Goyas, El Grecos, Velasquezes, Manets in paintings by Henri le Sidaner and Frank

# ANECDOTES OF CELEBRITIES

tuan repasts, and once complained to him that life in a country house meant three dinners a day, and if you reckon sandwiches and posched eggs at \$o'clock

tea, nearly four. In April, 1880, Mr. Russell took his seat in the House of Commons for the first time. Mr. Brand, afterward Lord Hampden, was then Speaker, and Russell. "Ah! sir. It is the Speaker's 'igh color In 1894, when Gladstone re

that deceives you. 'E'll 'ave that same 'igh color when 'e's laid out in 'is coffin." The author gives the following word

anecdotes for more than ten years, proves and people began to whisper that Glad-followed the first reform act. But I am Be patient. It will be the most popular in his new book, "One Look Back," that stone, who was not at the party, must have stepping out upon a boundless plain." should not be the future, although it demands he has not yet exhausted his material. been taken suddenly ill. While we were Mr. Gladstone, he says, was no admirer all wondering and guessing a waiter leaned of modern habits of luxury and gargan-across the buffet in the tea room and said

murdered in Ireland. I am a messenger at the Home Office, and we heard it by telegram this evening.'

"In an incredibly short time the ghastly news spread from room to room, and the of our home." guests trooped out in speechless horror
That night brought a condition more like fixing his fees for lecturing. It runs: observing how fresh he looked one night delirium than repose. On e felt as though after a stormy sitting, remarked to his trainbearer how well his distinguished master had borne his trying task. The was like a city of the dead, and by Monday

> office, he wrote in reply to Mr. Russell's given and £500 when the whole number of thirty readings shall have been given." letter of farewell.

"My speculative view into the future picture of the manner in which the news shows me a very mixed spectacle and a of the murder of Lord Frederick Cavendoubtful atmosphere. I am thankful to dish in Phoeniz Park was received in Lon- have borne a part in the emancipating labors of the last sixty years; but entirely

Lefebvre and other purveyors of sentimen- vania Academy show. Charles Hoffbauer lafter dinner.

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LONDON, March 30.—The Right Hon noticed a slight commotion and saw a important, respects I yearn for the important for t

# Dickens's Fees for Lectures.

At a recent sale of autograph letters at Sotheby's Dickens was in considerable favor in the market and twenty-three and a half pages of his letters fetched £184 10s. One letter referred to the death of Mary Hogarth and said: "Since our marriage she has been the grace and life Another letter was to S. A. Chappell,

"I am happy to accept your offer of £1,500 for thirty public readings in London, the provinces, or elsewhere, as we may agree. Payment of the £1,500 to be made. £500 on the 5th of April next, £500 In 1894, when Gladstone retired from when fifteen readings shall have been

# Growth of Japanese Naval Town.

solutely stupid. When Degas, the first "Triumph of a Condottière," besides a lot fernando Nino de Guevara was fully described when it came to America several speares, Goethes, Balzaes and Flauberts, true shape of the sex a wail arose in Paris. Its way is very interesting. Mr. le Sidaner strous?" Which monstrous, we wonder, true shape of the sex a wail arose in Paris. Its way is very interesting. Mr. le Sidaner strous?" Which monstrous, we wonder, true shape of the sex a wail arose in Paris. Its way is very interesting. Mr. le Sidaner strous?" Which monstrous, we wonder, the children, the medal or the nude? We wonder, the children the nude? We interpretative version of this City of Magnifectal Chimneys than is to be found in the tiny arabesques of Joseph Pennell. But we can hear Whistler shouting from across the river Styx: "There are no big etchings. The only etchings that are artistic are the etchings that look like mine!"

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Through the courtesy of Georges Durand-Ruel we have received the catalogue of Auguste Chabaud's exposition at the Bern-heim Gallery, Paris. M. Chabaud (doesn't that name recall to you the old color mer-chant of twenty or thirty years ago in Paris? belongs to the Near-sane school. He knows a lot, but he won't let the world see that he does. Under the mask of an Egyptian does. Under the mask of an Egyptian rigidity he portrays men sitting; men that are seemingly carved from immemorial granite. O the mystic pants of these men! Nevertheless M. Chabaud has talent. Only we wish these new chaps wouldn't write prefaces. Chabaud writes; Van Dongen writes; Tom, Dick and Harry write. Why? Also, why not paint instead of breaking forth in manifestoes, challenges to the peaceful men in the street and other animals? Great artists never reason about mals? Great artists never reason about their art in print. Even Sir Joshua Reynolds did not practise what he preached.

There are new paintings at the City Club this week. At the Haas gallery night studies and other pastels by Bernard Gusson may be seen. At the Arthur Tooth galleries is a choice collection of mezzotints in color by Sydney E. Wilson. Until April 16 there are at the MacDowell Club paintings by Irene Brown, Matilda Browne, Barah Henry, Alice Larkin, Margaret Long-streth, Helen Mabie, Beatrice Stevens and Helen M. Turner.

From The Japanese Naval Town.

From The Japanese Naval Town.

Kendo, the new naval town established on Chinhai Bay, is growing with remarkable rapidity. The houses already built number 367, in which 1,053 households live. Eighty-six houses are now under construction, in which 363 households will live.

It is considered likely that before summer this year the town will contain 2,000 households and a population exceeding 10,000.

Apropos of the Jules Lefebvre, George Moore told a story years ago about a ban-quet given to Julien by the pupils of his school. Julien made an eloquent speech about Lefebvre, praising the master's fidelity to the nude. "Elegance, refinement, an echo of ancient Greece, and think? When he had exhausted all the reasons why the medal of honor should be accorded to Lefebvrehe said, 'I ask you to remember, gentlemen, that he has a

What! Short, bandy legged, broad hipped, little headed, arms too long! No, Degas is the Schopenhauer of art. A misogynist, a schopenhauer of art. A misogynist, a manent feature of the Knoedler galleries. The Green and Goyas are of prime quality. Is now in the country and primar keys. And there are seasons ago. Green's yew of loted of the state of the fluider, the flu

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UNTIL APRIL 27TH

Arlington Art Galleries 1247-1249 Fulton Street, Brooklyn SPECIAL EXHIBITION of Recent Paintings by

Paul Cornoyer, A. N. A., H. Ledyard Towle April 8 to April 22, 10 A.M. to 10 P.M.
CHARLES E. HENEY J. O. McDERMOTT